

Large print version of Black is the Color of My Voice on at Trafalgar Studios 2 until Saturday 2<sup>nd</sup> of March 2019



creating inclusivity and equality in disability

Welcome to this introduction to Black is the Color of My Voice, a musical play inspired by the life of Nina Simone that graces Trafalgar Studio 2 for a limited run after sell out seasons in Shanghai, New York, Edinburgh, and at London's Wilton Music Hall. This one woman show featuring Apphia Campbell as Nina Simone is on until March 2<sup>nd</sup> 2019 with performances Monday through to Saturday at 7:45pm with an matinee on Saturdays at 3pm.

The running length is 70 minutes with no interval and is suitable for those aged 12+.

On Friday's and Saturdays there is a secondary cabaret style show that follows on from Black is the Color of My Voice at 9:15pm called Soul Sessions – and features Apphia Campbell singing the songs of Nina Simone with live piano accompaniment and is 50 minutes long.

Please note this is a separate show and requires its own ticket for attendance, a £10 discount is available when booking for both performances on the same day.

To book tickets you can call the Access line on 0800 912 6971.

Touch tours are available on request subject to availability please ask at the box office or email [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com)

Trafalgar Studio 2 is situated in Whitehall, near Charing Cross Train Station, Post code SW1A 2DY.

This accompaniment gives you an overview of the synopsis, cast, and stage design, Props, costumes, visual ambience, creative credits and theatre Information. It is written, presented and edited by Tim Calvert of Calvert Creative Concepts.

Black is the Color of My Voice is written and performed by Apphia Campbell and directed by Arran Hawkins and Nate Jacobs, presented by James Seabright productions.

The promotional material describes the following:

Inspired by the life of Nina Simone, ***Black is the Color of My Voice*** follows a successful jazz singer and civil rights activist seeking redemption after the untimely death of her father. She reflects on the journey that

took her from a young piano prodigy destined for a life in the service of the church, to a renowned jazz vocalist at the forefront of the Civil Rights Movement.

The action takes place during the 1980's in a run-down hotel room.

Black is the Color of My Voice is a one woman play with bursts of songs, musical interludes and audio recordings throughout, The action centres around the character of Nina Simone as she reminisces about key moments of her life and memories of her mother and father which she often impersonates. Nina is performed by Apphia Campbell.

Nina is black lady who looks late 30's early 40's but could be older, she has a bushy black afro hair style that is partly covered by a trademark green head scarf, wrapped in a bow. She is slim and medium height, wearing a multi coloured Kafgan top that is made up of vibrant reds, blues creams, blacks and greens swirls, v shapes and straight lines, this is worn throughout the duration, with blue cotton style trousers and red slip on shoes at the start then barefoot, she also shows off pink varnished nails and toe nails and a smart black leather dial ladies watch. At the start of the play she

goes to light a cigarette then stops and picks her father's photo and frame up and holds it to her chest when discussing him, When quoting members of her family she often energetically recites or preaches standing on the bed or coming centre stage sometimes crouching in a church lady position.

When her voice begins to convey more emotion either talking or singing she uses a lot of non-verbal communication with her eyes and movement of her head and hands. During the scenes where Nina goes through the things in the suit case she takes out various items and shares them with the audience, these include her father's blue and white chequed jacket that she wears early in the play then wraps over one of the chairs, a newspaper cutting, a headband style hat with dazzling silver sequins and veil like material on top with strands of pink, she often wears this and dances around with it on.

She also takes out of the case a keepsake box containing a cheque and various letters which she reads either sitting on the bed, standing on the bed, sitting in the right hand chair or standing centre stage, she also scatters them all over the bed and then towards the end a few of them litter the floor. She also

takes out two concert style dresses which she refers to, the first a green and purple patterned affair and secondly a modest purple gown, and a gold disc in a frame that she places behind her father's photo on the chair. She also pretends to play the piano while sitting and when she does we hear those notes sounding out in time with her actions. When you hear the telephone ring in the play she goes over to it on the table but then realises it's disconnect and goes over to the back wall.

As the audience take their seats, the set consists of a large Persian rug centre stage – bursting with reds, blues. Whites and greens, this fills the majority of the stage, the back wall is jet black as is the floor surrounding the rug. All elements of the room fit within the diameters of the rug. On the left hand side is a brown side bare dressing table, chest high, on it sits a black 1950's style dial telephone, a shiny round silver ashtray, and a tall glass tumbler filled with water, Next to it is the first of two silvery grey chairs with a woven weaved seat with a picture in a red frame of Nina Simone's father. The second of these is on the far right hand side with a large black flask on the floor by it, when this is mentioned during the narrative she pick it

up, sits on the chair and drinks vanilla, carnation milk and egg from it.

In the centre at the back is a single bed with metal hospital style posts 1950's era at the head and the base. On it a bright burgundy duvet and a grubby green throw lies at the end of the bed, Hanging on the first set of bed posts hangs a sand coloured medium sized handbag with dark brown leather straps, and as the play starts there is a black small clasp purse left on the bedspread which Nina takes a thermostat out of at the beginning. At the end of the bed is a large grey suitcase from filled with important memento's that are taken out during key moments in the story. Adjacent to this is a tall white woven screen for dressing, the size of two average sized doors, with cut out squares at the top and bottom.

**Apphia Campbell** is the creator, writer and performer of *Black is the Color of My Voice*, and is excited to be making her West End debut with it plus her cabaret show *Soul Sessions*. Originally from Florida, after graduating from college Apphia moved to New York City where she performed off Broadway. In 2009 she moved to Shanghai where she sang blues, jazz and pop in various venues and eventually formed – Play the

spotlight theatre company focusing on new works and musical pieces In 2013 she **wrote Black is the Color of My Voice** and premiered to rave reviews before taking the show to the Edinburgh fringe festival in 2014 where it sold out and has been touring the UK ever since: selling out in prestigious venues such as Saint James Studio, Wilton's Music hall and Oxford Playhouse. In 2017 her new show with Meredith Yarbrough, Woke was presented as part of the made in Scotland Showcase, won a Scotsman fringe first, a highly coveted award from Amnesty international. In 2018 she continued to tour woke and was featured in the Guardian 50 shows to see at the Fringe and Vogue's 5 shows not to miss in 2018's fringe.

To find out more, you, a friend or family member can go online by visiting [apphiacampbell.com](http://apphiacampbell.com) or by following on twitter @ApphiaCampbell.

### Production credits

Director – Arran Hawkins

Stage manager – Christine Collins

Original Sound design – Joseph Degnan

Sound design in London – Tom Lishman

Lighting design – Clancy Flynn

Producer – James Seabright

General management – Johnny Wood

And Accompanist for Soul Sessions – Tim Shaw

### Theatre information

A Touch tour can be provided on request – subject to availability – please ask at the box office or by email:

[TrafalgarManagement@trafalgarentertainment.com](mailto:TrafalgarManagement@trafalgarentertainment.com)

An audio introduction to each show is available on sound cloud searching for – Trafalgar Studios or by requesting a Cd using the email address above or visiting the box office. A large print version is also available

The Trafalgar studio's is situated on 14 Whitehall, in London, postcode SW1A 2DY not far from Charing Cross train station, and Trafalgar square

There are bag checks at the Theatre on arrival and the box office is in close proximity to the entrance.

Studio 2 is situated downstairs. If you require any assistance please ask a member of staff

There is an accessible toilet that can be reached by using the lift.

Guide dogs are permitted in the auditorium with prior arrangement and can also be looked after in accordance with guide dogs for the blind guidelines,

To book tickets call the access line on 0800 912 6971

Trafalgar Studios Box Office Opening Hours are

Mon-Sat, 10:30am to 7.45pm and 6pm when there isn't a show on

Trafalgar Entertainment Group

Trafalgar Studios is owned and operated by Trafalgar Entertainment Group, a live entertainment business launched in 2017 by Sir Howard Panter and Dame Rosemary Squire DBE. For more information on the company and its flagship venue Trafalgar Studios, see

[www.trafalgarentertainment.com](http://www.trafalgarentertainment.com) or follow us on Twitter, Facebook or Instagram.

The manager of the venue is Martin Scorer

Coming Soon from Trafalgar studios

Admissions is on in Studio 1 from the 28<sup>th</sup> of February until the 25<sup>th</sup> of May 2019 with evening performances Monday to Saturday at 730pm and matinees on Thursday and Saturday at 3pm

**Alex Kingston** (*ER, Doctor Who*) stars in this award-winning and biting funny new comedy from the writer of acclaimed hit **Bad Jews**, direct from New York's Lincoln Centre, producers of **Oslo**.

Sherri is the Head of Admissions at a private school, fighting to diversify the student intake and she wants you to know about it.

When her son is deferred from his university of choice, and his best friend – who 'ticks more boxes' – is accepted, Sherri's personal ambition collides with her progressive values.

Piercing and provocative, Admissions dares to question whether the race to the top is ever simply black and white.

The audio described performance and touch tour is on Thursday the 25<sup>th</sup> of April

The Captioned performance is on Tuesday the 7<sup>th</sup> of May 2019 at 730pm

To book for the captioned performance or the audio-described performance, please email [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com) to book, putting Captioned Performance or Audio Described Performance in the subject line.

An audio introduction to the play will be available on sound cloud around a week after opening by searching for Trafalgar studios or emailing for a CD or asking at the box office

**A Hundred words for Snow is on in Trafalgar Studios 2 from 5 Mar - 30 Mar 2019 MON - SAT 7.45PM THU & SAT 3PM**

### **Running time**

1 hr 5 mins

### **Signed Performance**

Tue 19 Mar 2019 7.45pm

*It's a bit weird to be sitting in the Arctic Circle chatting to a fit boy with your Dad's ashes in your backpack"*

Rory's Dad was an explorer.

Well, not literally. Literally he was a Geography teacher. But inside, she knows, he was Bear Grylls.

And when he dies suddenly in an accident, Rory knows he needs her help to make one last expedition.

With a plastic compass and Dad's ashes at her side, Rory sets off in the footsteps of all the dead bearded explorers before her, to get Dad to the North Pole. Before Mum finds out they've gone.

*A Hundred Words for Snow* is about being an explorer in a melting world. It's a coming of age story. With polar bears.

Following a critically acclaimed run at VAULT Festival and a UK Tour, **Tatty Hennessy's** 'warm, witty and wonderful' (The Stage) **A Hundred Words for Snow** transfers to Trafalgar Studios for a limited run, directed by **Lucy Jane Atkinson** (The Stage's 'Top talent to watch') and performed by **Gemma Barnett** (*Goggles, Roosting*).

The show has been developed with the support of the Peggy Ramsey Foundation and Arts Council England.

An audio introduction to the play will be available on sound cloud around a week after opening by searching for Trafalgar studios or emailing for a CD

To book tickets call the access line on 0800 912 6971

These two shows from Trafalgar studios in February and March 2019 are simply not to be missed book your tickets now